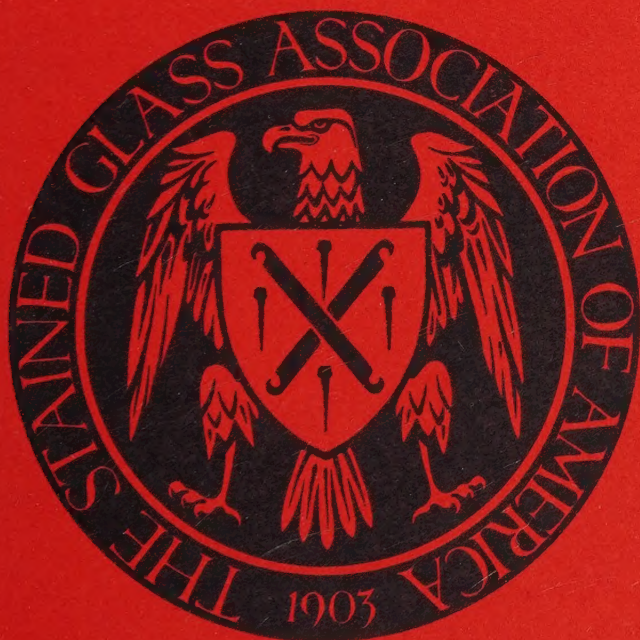


# Stained Glass

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A Quarterly Devoted to the Craft  
of Painted and Stained Glass





**T**O REMAIN faithful to all the laws of art, while combining them with the law of progress—such is the problem, victoriously solved by so many noble and proud minds.

VICTOR HUGO





CANADA "GOOD NEIGHBOR" WINDOW  
 Washington Cathedral  
 Reynolds, Francis, Rohnstock & Setti—Boston

# STAINED GLASS SUMMER

1952

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## President's Message

It is a great honor to be chosen by my fellow craftsmen as President of our Association. I assume my term of office with deep humility, respect, and the hope that I may be of some service.

One of the many problems that confront us today, and probably the greatest one, is the question of importation of windows from abroad. It is difficult to compete with these foreign firms, due to the difference in the costs of production. This importation of foreign glass, duty-free when over \$15.00 per square foot, f.o.b. factory, as "work of religious art" seems to be something serious for all of us to think about. A lot of work will have to be done by each of us as individuals to counteract this influx of oft-times inferior work.

The first approach to the client, when in competition with imported stained glass, might be to emphasize the fact that we here in America can work in much closer co-ordination with the buyer by submitting actual examples of the stained glass as it is being processed, instead of receiving a shipment from abroad which they must accept without question. Secondly, we who work in stained glass in this country, and support the Church, are in a position to consider all the factors, such as quality of light and type of work most suitable for American churches and American archi-



itecture, since, being Americans, we express the American spirit. We live and think differently than Europeans, and this is expressed in our art.

I notice that some of the modern churches have a tendency to eliminate stained glass in the nave of the church—to me, this is a mistake, as good glass helps to create the proper atmosphere for the service and prayer that follow. Whether the building is traditional or modern in concept, it should be a place that inspires men to worship, and all attributes should conform to this purpose. It is our responsibility as stained glass men to provide the most worthy examples of our work for the Church. In judging between traditional and modern stained glass, we sometimes forget to be tolerant of each other's beliefs, and are inclined to hurt each other—this we will have to guard against.

As one whose father and grandfather were also glassmen, I realize that it would be difficult for them to accept some of the contemporary work that we are now doing. However, in honesty to myself and the craft that I believe in, I cannot go on in the same style as they did before me, but must go ahead, expressing the spirit of today, always and ever striving, with my associates, to elevate one particle higher, a noble craft.

GEORGE HUNT

## The Forty-Third Convention

The Forty-third Annual Meeting held its sessions at the Hotel Jefferson, St. Louis, Missouri, beginning June 9th, 1952, with President Rupert Schmitt presiding and Secretary Fred Oppliger in attendance. Mr. Henry Lee Willet gave the invocation, and the business proceeded.

Committee Reports came to the floor, leading off with Mr. Riordan, who reported substantial gains in advertising in the "Bulletin" during the last year.

Mr. Karl Hackert presented the report of the Apprentice Training Committee, saying that although many apprentices had been called into the armed services, they would return to their training when released.

Mr. Harold Cummings reported on Craft Relations, and discussed the elimination of the distinction between painters and glaziers, calling attention to the fact that our craft should constitute "One Family" within itself, and not be internally divided by sharp lines drawn between those who design and paint, cut and glaze.

The Education and Publicity Committee was represented by Mr. Willet who reported on the advertising undertaken by the Association in Sweet's Catalog. Mr. Willet stated that this advertising was very well received, and that most of the 5000 reprints were distributed. Mr. Willet also called attention to the fact that derogatory statements were being



made relative to American stained glass craftsmen by the newspapers in regard to the new cathedral in Newark, New Jersey. He recommended that the On-going Committee be instructed to look into the matter and see that any statements made be corrected.

Mr. Willet also reported on the prospect of a stained glass exhibition under the auspices of the American Federation of Arts. The purpose of this exhibition is "to afford the public an opportunity of viewing the finest contemporary work in stained glass and to stimulate practising artists in other media to explore the creative field of stained glass making."

Mr. Wilbur H. Burnham Jr. reported for the Governmental Relations Committee, and told of the progress being made in the way of protecting American glassmen from deliberate misrepresentation by European glass firms in their importations into this country.

Mr. Seele, as chairman of the Membership Committee reported on gains made during the last year, both in Regular and in Associate Memberships.

Mr. Pedersen, representing the Glaziers and Glassworkers as national organizer, discussed at length the problems between labor and management, and stressed the idea of co-operation and mutual aid in the craft regarding questions both domestic and foreign.

The motion that the Stained Glass Association of America participate in an exhibition of Stained Glass under the aegis of the National Federation of Arts was carried after extensive discussion, pro and con, the Association to authorize the expenditure of \$2,000.00 for purposes of said exhibition.

Mr. Pedersen speaking again on the subject of foreign work, suggested that craftsmen in their own localities meet with local union committees in order to form groups to dis-

cuss this glass problem with clergymen and church groups. Mr. Pedersen felt that there had been too much talk already, and that action was called for.

The names of those to serve on the Nominating Committee were now read, these members being the Messrs. Spiers, Weaver, Helf, Hiemer and Rambusch. There being no further business, the meeting was adjourned, thus ending the first session of the Convention.

## Second Session

June 10, 1952

The final session of the Forty-third Annual Convention convened at nine-thirty o'clock, Mr. Rupert P. Schmitt presiding. Mr. Schmitt called upon Mrs. Willet for a preliminary report on the 1953 Convention, the Fiftieth Anniversary of the Association. Mrs. Willet reported on the European trip, giving details as to dates, length of stay, transportation and expenses.

The report of the Auditing Committee showed the books in order and the Association in good financial condition.

The Nominating Committee presented their slate of officers for the coming year, the nominees being as follows: For President, George Hunt; for First Vice-President, John A. Riordan; for Second Vice-President, E. Elizabeth Bruder; for Secretary, Fred P. Oppliger, and for Treasurer, A. W. Klemme.

Nominated for the Executive Committee were Wilbur H. Burnham, Jr., George Spiers and Henry Lee Willet. As there were no further nominations, all above mentioned were unanimously elected.

Upon assuming the chair, the newly-elected President, Mr. Hunt thanked the members for their confidence in him, and expressed the hope that we would all meet the challenge of this time of transition.

Mr. Willet introduced the motion that the Resolution regarding "Elder Statesmen" be brought up and acted upon. The Resolution was read, the motion made, and the Resolution carried. The motion was made and carried that the "Elder Statesmen" be notified of their election by telegram.

There followed a discussion on special publicity in the magazines of the United States, a campaign that would put stress on the quality of American stained glass. A special Committee for this purpose was proposed, a Committee that would work in conjunction with the Education and Publicity Committee, devoting all of its time to promoting domestic stained glass, and exposing spurious claims, both local and foreign.

As details for the 1953 Convention were settled, suggestions for the 1954 Convention were called for. The motion was made that this matter be put into the hands of the Executive Committee for decision. The motion was duly carried.

The business sessions then adjourned, to resume in New York next year, just prior to sailing for France.



## A Canada "Good Neighbor" Window for Washington Cathedral

*(Frontispiece)*

Messrs. Reynolds, Francis, Rohnstock & Serti of Boston recently completed a window for the north transept clerestory of Washington Cathedral which was dedicated at an International Good Will Service. His Excellency Hume Wrong, Canadian Ambassador, made the address.

A list of subjects for the window was provided by the Cathedral Fine Arts Committee. The problem for the artists was to take these, and by skill and artistry give them visible form in luminous color and create an effect of wonder and mystery.

It has been stated that in the history of Canada three influences have merged: Indian, French, and English. All are represented in the window.

In the central lancet appears the figure of St. Lawrence robed in the vestments of a deacon. He holds the traditional gridiron, symbol of his martyrdom. Below him is shown the coat-of-arms of Canada with the lion and the unicorn.

The medallion at the bottom of this lancet illustrates the meeting between the Puritan John Eliot and the Jesuit priest, Father Druilletes. Though the Jesuits had been outlawed by Massachusetts, Father Druilletes risked death by visiting the state and calling upon Eliot to enlist the aid of New Englanders against the Indians of the Five Nations. Though the Roman Catholics and Protestants were bitterly opposed to each other, Eliot extended friendly hospitality to the priest and took him to his home.

Underneath this medallion is seen a symbol of the far northern country, a polar bear.

In the left lancet beginning at the bottom, the subject of the first medallion is the Indian girl Sacajawea, the Pathfinder who befriended the scouts of the Lewis and Clark expedition and acted as their guide. Next above is Wolfe, who led the line at the Battle of the Plains, September 13, 1759. His capture of Quebec made Canada English and free. The top medallion shows Marie de L'Incarnation, teaching Indian children. She was the Superior of the Ursuline Convent in Quebec.

In the right lancet the bottom medallion depicts Champlain, standing on the deck of his ship. In the background is the "astrolabe" by means of which he observes the stars to guide his course. The "voyageurs" won an empire for France. Next above is Sir Frederick Banting, great Canadian physician and leader in research. The discoverer of insulin, he is here shown administering it to a patient. At the top is William Carpenter Bompas, first Bishop of Mackenzie River and first Bishop of Selkirk (Yukon). He is shown returning on an improvised raft from a missionary journey in the Diocese of Caledonia and Mackenzie River to Fort Norman.

The location of the coats-of-arms of the ten Canadian Provinces was determined by color-balance, not by the order of their importance. In the left lancet, reading from the bottom and left to right, these are: Newfoundland, Prince Edward Island, Alberta, New Brunswick, Manitoba. In the right lancet, beginning at the bottom left are: Quebec, British Columbia, Saskatchewan, Nova Scotia, and Ontario.

The symbols in the upper tracery openings are: at the apex of the window the Trinity; at the left, Nebula M 81 in Ursa Major; at the right, Whirlpool Nebula M 51 in Canes Venatici. The maple-leaf, a symbol of Canada, is also freely used as a decorative motif in the tracery openings.

At the bottom of the three lancets is the memorial inscription: In Memoriam, G. C. F. Bratenahl, Dean of Washington Cathedral 1915-1936.

We are more than pleased to present to our readers this fine example of American craftsmanship. The locale of its thematic material should be of especial interest to all of us, as it is part of our own past, and not that of early Capadocia or Ephesus. This window makes us proud of our heritage—it is a unique American creation!

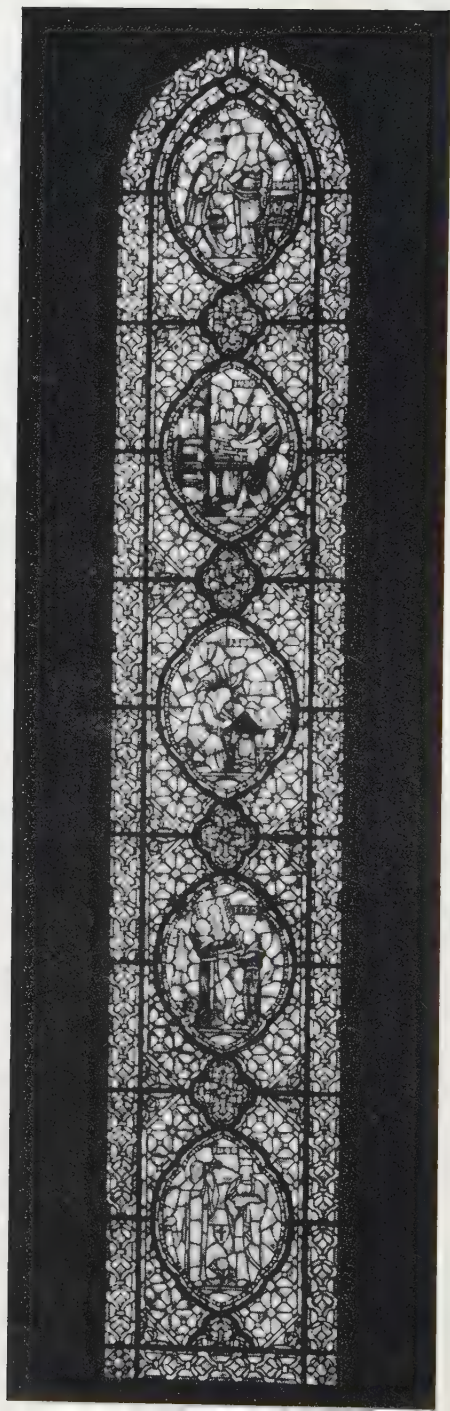


## A Builders Window

We are indeed happy to illustrate one of a series of new windows recently completed by the Judson Studios of Los Angeles, California. These windows are being installed in the First Congregational Church of Los Angeles, and are the result of many years of planning and anticipation. Our illustration is typical of one series in the church, the sizes being four feet wide by twenty-five feet in height. These large windows are further dignified by the use of actual armatures in steel, a traditional method that has not been common in late years.

In the Builders Window is shown the devout zeal of men who built to the glory of God, and carried the banner of Christianity to the New World.

In the base of the window is shown St. Louis IX, King of France, as he walked barefoot through the streets of Paris carrying on a cushion the crown of thorns after his return from the Crusades. At his right is depicted the hermit monk, St. Bernard of Clairvaux, who conceived the idea of the Crusades and inflamed all Europe with the religious zeal of the movement.



THE BUILDERS WINDOW  
First Congregational Church  
Los Angeles  
*Judson Studios*

The second medallion portrays that great monk Theophilus, who not only created windows for the cathedrals of mediaeval France, but wrote such a magnificent treatise on working in precious metals, stained glass, oil painting and allied arts.

Proceeding to the central medallion, we have portrayed John Wycliffe translating the Bible into English. With him is a younger man giving strength and encouragement to the elder scholar.

In the next medallion we see Johannes Gutenberg at work with his helper, taking off the first copies of the Bible printed with movable type. This two volume edition, the first of its kind in the world, is still considered by scholars and bibliophiles to be the most beautiful book ever printed.

The topmost medallion portrays Columbus appealing to Queen Isabella for funds. The queen is shown opening her chest of jewels which will provide the monies to outfit the little fleet of three tiny ships which were destined to sail the broad western seas and open new horizons to Christianity.

This window is a fitting tribute to inspiration and aspiration, and should serve as a daily reminder to the "builders" who worship beneath its sparkling radiance.



## COMMITTEE REPORTS

### Convention Committee

The opportunity is welcomed to "go to press" and extend again my sincerest thanks to all attending the St. Louis convention. The very essence of congeniality as depicted by the entire group should be placed on record somewhere in the annals of the Stained Glass Association of America, for never have I witnessed such whole-hearted appreciation and complete acceptance of a convention program. It was most gratifying to the St. Louis Committee, for, after all, it's not the well-laid plans or smoothness of scheduled activities that make for success—it's the people themselves in being such good sports, entering into the spirit of things, and participating 100%. In spite of no co-operation from Mr. Weatherman, we were the recipients of the fullest co-operation from all in attendance. Not one single complaint reached my ears concerning the untimely temperatures. Instead, everyone seemed to have a perfectly grand time.

This convention undoubtedly set a precedent for outstanding family representation. We feel a special bouquet should go out in all directions! From the West Coast we were fortunate to have the famous Cummings family, with all six present; from the East Coast came the four Hiemers and the five Weavers; from the North, a new member and his family, the four Gilmores of Fairmont, Minnesota. We also had the regular standbys, the three Bendheims, the Rupert Schmitts, and the Willets. In fact, I felt as activities were drawing to a close, the whole convention group had taken on the aspect of "one big happy family". Beside the larger family groups already noted, we had fellow members and guests from all over the land. These included Mr. and Mrs. William Blenko of West Virginia, Mr. and Mrs. Wil-

bur H. Burnham Jr., of Boston, Miss Betty Bruder of Boston, Miss Frankie Byrne of Indianapolis, Mr. and Mrs. Craig, Mr. and Mrs. Drehobl of Chicago, and Mrs. Hester. Also in attendance were Mr. and Mrs. Eberhardt, Mr. and Mrs. Gerlach, Mr. and Mrs. Grettum and Mr. and Mrs. Hartung. Mr. Karl Hackert was also among those present, together with Mr. and Mrs. Helf, Mr. Henning and Mr. Hunt. We were also pleased to welcome Mr. and Mrs. Kielblock and Mr. and Mrs. Al Klemme. Other friends and members included Mr. Malone, Mr. Wright, and Mr. Max Marcinie, together with Mr. and Mrs. Meyer, Mr. Mills and Mr. Poremba. Greeted with enthusiasm were Mr. Bob Rambusch, Mr. and Mrs. Rams, and our own inner circle compatriot, Mr. John Riordan. In attendance also were Mr. and Mrs. Dykhuis, Mr. and Mrs. Mike Schmidt. Naturally, we were able to espy Mr. and Mrs. Rupert Schmitt and Mrs. Marge Schmitt. Mr. and Mrs. Spiers also honored us with their company, as well as Mr. Voigtlander and Mr. George Gugert, together with Mr. W. L. Ranton. The Messrs. Charles and Don Rossbach filled out the distinguished list of associates, members and guests. St. Louis itself was well represented by Messrs. William Other, Senior and Junior, of the Unique Art Glass Co., Mr. and Mrs. Gewinner, Miss Liermann and guests of Emil Frei, Inc., Mr. and Mrs. Fred Oppliger and guests of the Jacoby Art Glass Co., and Mr. and Mrs. Louis Seele of the Seele Art Glass Co.

Probably with outstanding highlight of the social program, other than the banquet, was the evening at the Muni Opera where approximately 100 conventionites viewed the beautiful open air production of the ever-popular Jerome Kern "Showboat".

The climax to the business program was the humble re-

tirement from office of Mr. Rupert Schmitt, and the installation of the newly elected Stained Glass Association of America President, Mr. George Hunt of Pittsburgh. This momentous occasion was enacted during the banquet and served to terminate the formal ceremonies.

The following day trip aboard the S.S. Admiral was a fitting anticlimax of serene relaxation, and upon parting and farewells, everyone seemed in accord that this year's convention was a huge success. And, believe me, an experience long to be cherished by yours truly.

GEN SEELE,  
Convention Chairman.

## Fiftieth Anniversary Committee

The 50th Anniversary trip to Paris and the famous Cathedral Towns of France was featured in the Convention meeting rooms in St. Louis. Booklets were distributed, beautiful posters donated by the French Government lined the walls, a feast for the eyes and the imagination, while Bob Rambusch's clever montage graphically portrayed details of the proposed trip. The Committee has already booked a group of forty pioneers, from each of whom it has received the nominal \$10.00 registration fee. However, since the Convention, it has become necessary to send out a letter emphasizing the importance of making firm arrangements for the Tour as soon as possible. The letter points out the following facts:



1. The Holland-America Line, through the American Express Company, has guaranteed us round trip space for 50 persons, over in April, back in May, *which must be confirmed by deposit.*

2. Should you wish to extend your trip, returning later, arrangements must be made as soon as possible—especially if you want to return during the rush season, July to August.

3. If you are among the Famous Forty already registered, you have reserved for yourself the right to a place on the tour, but it is time now for you to pick up your option. Your reservation must be confirmed with the American Express Company at your earliest convenience, before our 50 berth allotment is all assigned, as we may not be able to get this allotment increased.

The Committee, therefore, urgently recommends that you go now—this summer—to your nearest American Express Company office, and

a) tell them you want to take the Stained Glass Association of America Tour sailing next April on the S.S. Ryndam or S.S. Maasdam;

b) deposit with them a minimum of \$100.00 per person (refundable if you change your mind any time up to, but not later than, six weeks prior to sailing time);

c) plan with them details of your post-convention trip (if any), especially your return sailing.

The official Fiftieth Annual Convention will be a one day business meeting in New York City immediately prior to sailing for France. Remember, this is our one and only FIFTIETH ANNIVERSARY. Be sure *you* are included. Don't miss the boat!

MURIEL C. WILLET, *Chairman*

## Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

### FOR FULL MEMBERSHIP

Universal Studios, P.O. Box 475, Winona, Minnesota. Sponsored by Mr. F. P. Oppliger.

Mr. George F. Brosius, Texas Art Glass Co., 813 Hamilton Street, Houston, Texas. Sponsored by Mr. F. P. Oppliger.

### FOR ASSOCIATE MEMBERSHIP

Miss Marguerite S. Vollmar, 150 Greenway Terrace, Forest Hills, Long Island, New York.

Miss Elsbeth C. Vollmar, 150 Greenway Terrace, Forest Hills, Long Island, New York.

Sponsored by Mr. James Mills of the Paul Wissmach Glass Company.

Mr. Anthony R. Savarese, 292 Parkside Avenue, Brooklyn, N. Y. Sponsored by Mr. S. A. Bendheim.

Mrs. Elizabeth Schmitt, 8212 Rockway, Milwaukee, Wisconsin. Sponsored by Mr. Rupert P. Schmitt.

LOUIS G. SEELE, JR.,  
*Chairman.*

## Notes and Comment

### Information for Provincial Americans

We are indebted to Mr. Orin Skinner for these eye-openers, which we hope will serve to rouse us from our somewhat passive state of the last few years. We hope that this communication will augment the reports made at our recent convention, and will function as aesthetic footnotes to the cold and hard facts that were presented so ably, but so "unemotionally," from the floor.

We have a news item from the Huron, South Dakota "Plainsman" from which we quote:

"St. Martin's Catholic Church of Huron is the first church anywhere in the United States to possess the world's finest stained glass windows, made by the ancient mediaeval formula, kept secret in the Rault family in Rennes, France. They are the first French-made stained glass windows which the Rault family has installed in the United States and Andre Rault, artist, glassmaker, artisan, was in Huron the past week to supervise the start of the installation of eleven windows which will be completed this Wednesday or Thursday.

"And as far as Rault knows, St. Martin's is the first church anywhere in the United States to have any genuine French-made stained glass windows in it. Rault is one of three men who still know the secret in France of creating the color in the glass while molten. (Editor's note: Who, Rault or the glass?) He knows the record of exports and is sure that St. Martin's is the first United States church to have the famous stained glass.

"The sun which for centuries has set afire the radiant colors in the stained glass windows in the famous cathedrals of Chartres, Rouen and Borges (sic), France, which were made by the mediaeval artisans, will now cause the same type of stained glass windows in the Huron church to radiate and glow bright, rich reds, blues, greens, and yellows as its rays fall through them.

"The art of making windows of stained glass where the color exists as part of the glass, and not merely painted and baked on the outside, was one which mediaeval artists developed. As an art it virtually became extinct from the sixteenth century to the eighteenth. Then somehow, a French artist rediscovered the process. Andre Rault's great-grandfather learned it and the family developed it but kept it a family secret, passing down the secret and the craftsmanship from father to son.

"Stained glass windows are glass mosaics, whose oxydized colors are the substance itself. The sun is thus able to glow through the glass and make it radiant. But paint upon glass makes a curtain which prevents the sun's rays from piercing the glass.

"The St. Martin's windows are true stained glass, then. Only the details of faces and some parts of the figures are painted on the stained glass with chemical mixtures and then baked on.

"Rault explained the process to a group of listeners and a reporter one noon last week.

" 'French stained glass is brighter, more radiant than other stained glass,' he explained. 'That is our secret. Each artistic nationality seems to have characteristic color shades and the French type is brighter, lighter and more alive than others.'

"Rault wears a beard outlining the bones of his face from



ear to ear, down around his jaw line, only about one-half inch wide.

“‘It’s the artist’s trademark,’ he explained.”

Your editor can only remark (with levity consigned to his wastebasket) that the spirit of Phineas T. Barnum is still abroad in our land, and that the solidified ectoplasm of that spirit can still be purchased by the square foot. It can be molded to fit any architectural style, and the “lecture notes” are thrown in as an added premium. Cannot we “import” ourselves into our own native land? I like to think that our President’s Message will furnish a great part of the answer—just *who* supports the Church in our own little corner?

### From Our Secretary

Your secretary was truly flabbergasted at receiving a fine gold wrist watch at the convention banquet, and takes this opportunity to express his most sincere thanks.

The presentation was made by our beloved Al Klemme, and in his inimitable manner—as flowery as any southern senator. Even now we feel he must have had another person in mind. At any rate, both the gift and the words of Al are appreciated. We are most happy at the thoughtfulness that prompted this action. You are a grand people!

F. P. OPPLIGER

## L'Affaire Matisse

Editor:

I have noted with considerable distress an article in the Stained Glass Bulletin entitled "One Man's Meat". My objections to the aforementioned article are the following:

Primarily, I must take exception to such an article being published anonymously. Anonymous articles bespeak cowardice, since opinions held anonymously are those from which the holder fears consequences. From my point of view, the person who wrote this article has considerable reasons to fear the consequences. It is further noteworthy that in a desire to grant absolute anonymity to the author of "One Man's Meat", you have seen fit to conceal the sex of the author. Generically, reference to a member of the human race is expressed by the personal pronoun "he"—encompassing both its masculine and feminine constituents. From your designation of the individual penning "One Man's Meat", "it" would seem to be a more suitable mode of identification.

The interjection of remarks relevant to the artistic essays of the author's son, as well as those concerning the progressive system of education, seems irrelevant and undignified in a discussion of so serious a matter—a matter, at least sufficiently serious to the members of this Association, who have dedicated their lives to this work.

The statement "the Matisse windows are simply beyond me" is quite comprehensible after one has read this article. Were such a statement used as its topic sentence, the article itself would have proved unnecessary. The author has apparently based "its" opinions on reproductions of a chapel, found in two or three periodicals. I made the journey to Vence and spent considerable time viewing this chapel in

detail—its architecture, paintings, carved wood, altar and windows. The entire chapel, exterior and interior was the object of my visit, though, as my work has dealt primarily with the interior of chapels and churches, the Vence interior was of greater interest to me than its exterior. In my opinion, all the aforementioned elements of a chapel constitute a chapel. As an ensemble, the interior of a chapel must respond to certain needs. Is it a place conducive to meditation and prayer? If it is, the reply is affirmative, and then it may be considered a successful chapel. If the chapel is also beautiful, it is a further success. After having spent three months in Europe, visiting churches and chapels, I can say that I saw nothing comparable in beauty and dignity to the Matisse chapel in Vence. This I say, despite the fact that it is totally different from, indeed foreign to, anything I could have conceived or accomplished—the Vence chapel is unique!

The altar, so summarily dismissed by the individual penning "One Man's Meat" is particularly beautiful. Placed in a most unusual manner, its very position enhances the beauty of the whole interior. It, with the window and carvings, must be considered in relation to the interior as an ensemble, even as the carburetor of a car must be judged in relation to its proper function and performance *in* the car, not simply as it appears itself with no relation to that for which it was designed. So, also must the windows in the Matisse Chapel be judged in relation to the interior of which they are but one element. These windows create an atmosphere of other-worldliness in the interior of the chapel. These windows must not be considered as ends in themselves. They were designed by Matisse as windows for one particular chapel, their function being to admit light dynamically in a predetermined quality and quantity into the chapel interior. As means to the attainment of this end, they are successful

in execution and function. If Matisse has created windows with other types of glass, in other colors and in other patterns than those to which we are accustomed—and he has succeeded—he is to be complimented, not exposed to incompetent criticism based solely on the study of reproductions.

Yours very truly,

HAROLD W. RAMBUSCH

(Editor's note: The above letter by Mr. Rambusch is in reply to a letter published in the Winter 1951-52 issue of "Stained Glass". The letter, anonymous, was a denunciation of the work of Henri Matisse recently completed for a Dominican conventual chapel at Vence on the Riviera, France. We feel that Mr. Rambusch has most ably answered this letter, and we are most happy to publish his reply.)

### From the Holy Office

From TIME magazine of August 4th, we add a note to the discussions centering on contemporary ecclesiastical art: "The Holy Office condemned 'corrupt and errant forms of sacred art'." Warned the Holy Office: "Of no moment are the objections raised by some that sacred art must be adapted to the necessities and conditions of the present times. For sacred art, which originated with Christian society, possesses its own ends, from which it can never diverge." Although the statement also deplored stereotyped religious art, Vatican spokesmen admitted that it was aimed principally at modern artists who find church decoration a new and challenging technical medium. Wrote Archbishop Celso Constantini: "We are at



present in a Babel of art . . . The clamor caused by Matisse decorating the chapel of Vence has not yet died down . . . Chagall would like to paint a Catholic chapel . . . and Picasso has been toying with the idea of decorating a Communist chapel . . . It is high time to unmask the pretenses of this false art which simply consists of rejecting the human and denying the divine."

However, we would like to know just how much of this opinion is official, and just how much is the opinion of the Most Rev. Celso Constantini.

## On Modern Glass

Editor:

The President's Message in the Spring 1952 issue has just come to my attention, and though I rarely write because I feel that only DOING can carry us forward, I have the urge in this case not to refute my friend Rupert Schmitt and certainly not to defend modern art, but to do something towards a clearer understanding of the attitude of those of us whose work is considered modern.

We are not conscious of working in a modern idiom, and we never do the things we do because of any desire for NEWNESS. Obviously, the writer will have us believe that if the architects will build good modern churches we will be ready to do good modern glass. If he thinks of this thing MODERN as a fad, or at best, a style, then it would be simple to do good modern things, good Romanesque, good Gothic, Renaissance or East Indian, or for that matter Chinese or Korean, taking each in stride. If, however, the artist working in glass is fully aware that he is part of the total ever

moving, ever changing structure, and neither follows nor precedes the architect, then, like the good architect, he will be concerned with finding solutions which grow out of convictions based on the problem at hand. We can never be fully ready to take our places unless we progress constantly, hand in hand with those who are going forward.

Modern art needs no defense. Bad modern art cannot be defended. Bad art cannot be defended, therefore what more can I say except that we will never arrive if we are motivated by: (I quote) "we would get there (modern glass) eventually but not until our buyers have become sufficiently softened up". The writer ends with a question, "where do we go from here?" I doubt that he is looking for an answer. Certainly as an artist, he must know that we will get nowhere unless we work in our time and place. Art must be alive, and must be constantly searching to rejuvenate itself. The road, therefore, is upward forward, not being concerned primarily with what those who are not initiated will accept, but with "what is good and right". If the feeling of despair over the fact that modern art is here to stay, (which the writer puts between the lines, a little more than in them) makes him believe that we have arrived at a low ebb, let him rejoice because when one is at the bottom, there is only one direction—UP.

Yours very sincerely,

EMIL FREI

## In Memoriam

### Edwin J. Sharkey (1879-1952)

Few men have devoted sixty years to the service of their art. Mr. Sharkey's work may be seen in England, Scotland, Ireland and the United States, and its almost infinite variety is a glowing testimonial to the accomplishments of one of our master-craftsmen. Born in Birmingham, England, Mr. Sharkey was apprenticed at the age of fourteen to the Hardman firm, for whom he worked until his twenty-sixth year, completing many commissions in England and Scotland. In 1916 he took up residence in Dublin, Ireland, working there until he came to the United States in 1923. From 1923 to 1939 he was employed by the D'Ascenzo Studios of Philadelphia, where he assisted in the execution of many outstanding windows, including the Princeton University Chapel, the Cathedral of St. John the Divine and the Mellon Church in Pittsburgh. Mr. Sharkey went into business for himself in 1939, not only designing stained glass but also murals and sets of Stations of the Cross for churches throughout the entire country. During this time he was associated with Mr. Philip Knopman of the Quaker City Stained Glass Works of Philadelphia. Throughout his long and productive life, Mr. Sharkey held to the highest ideals of our craft, and we have been proud to include his name in our roster of Associate Members. "Well done, thou good and faithful servant".

## Alice D. Laughlin (1896-1952)

Sadly, we report the death of Miss Alice D. Laughlin, one of our great ladies in stained glass. Miss Laughlin passed away on Wednesday, July 30th, after an illness of several months. Hers was a many-sided career; she held one-man stained glass exhibitions for over twenty years, and her work may be seen in such varied locales as the Whale Cay Chapel in the Bahamas and the Chapel of the Roman Catholic Archbishop of Boston. She was an accomplished practitioner of true fresco, a woodcut artist of note, an illustrator, a ceramist and an authority on many phases of medieval arts and crafts. Miss Laughlin also produced six miracle plays at the Guild Theatre in 1933. Added to all of this, Miss Laughlin was a lieutenant-colonel and chief of staff of the Massachusetts Women's Defense Corps, and co-author of training manuals used by the Women's Army Corps. Her father was the late James B. Laughlin of the Jones & Laughlin Steel Corporation. Miss Laughlin had been a Regular Member of the Stained Glass Association of America since 1940. She was also a member of the Mural Artist's Guild, the New York Society of Craftsmen, and the Scenic Artists Local No. 829, A.F.L. Surviving Miss Laughlin are her mother and two brothers, Mrs. Clara Young Laughlin of Pittsburgh and Hyannis, Mass., and Ledlie I. and Henry A. Laughlin of Princeton, N. J., and Concord, Mass.

We will miss her name from our roster, and her presence from our lives—she was the true feminine counterpart of the medieval "Uomo Unico"—a unique gentlewoman!



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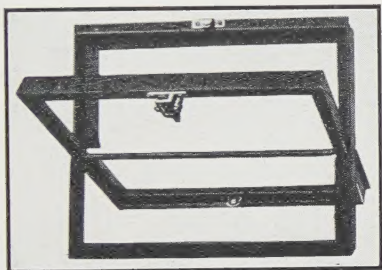
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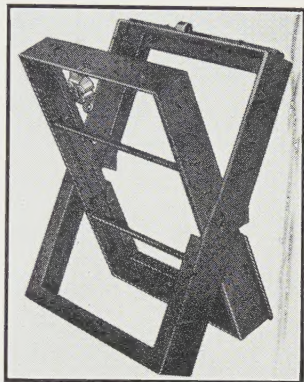
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